

# *Sets in Order* ★

25¢

The Magazine of SQUARE DANCING

# ASILOMAR

# ASILOMAR

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TERRY GOLDEN

BOB OSGOOD

JUNE 27 to JULY 2

# ASILOMAR

JUNE, 1955

VOL. VII

NO. 6





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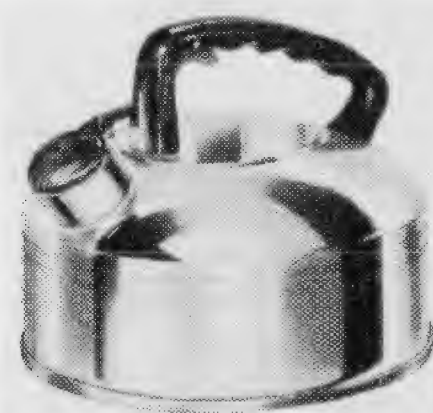
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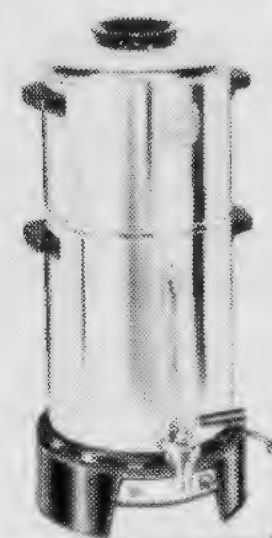
**Sets in Order**

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## PLAN #1

Any or all of these wonderful gifts can belong to your club. All you have to do is introduce Sets in Order and all the good within its pages to your Club members. Everyone in the Club benefits and you don't pay anything for these wonderful premiums. Pictured here are the 48-cup electric coffee maker, the special guest book and 2 types of name badges



JOHN  
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*Invitation to San Diego*

**1956**

Dancers attending the 1954 Fiesta line up for breakfast outside beautiful Balboa Park Club in San Diego.

**S**AN DIEGO's the place! 1956 is the year! June 22-24 are the IMPORTANT DATES! That is when the square dancers and the city of San Diego, California, will go all out to entertain square dancers from across the nation at the 5th Annual National Square Dance Convention. Committee members have been at work on tentative plans for the Convention ever since San Diego cinched the bid for 1956. Committee heads were in Oklahoma City in force, working right along with the folks there in the same comparative jobs, and getting pointers from this beautifully organized 4th Convention.

San Diego is unusually fortunate in that their facilities for such an enormous project as a National Square Dance Convention are almost without parallel, with Balboa Park, Convention site, stretching its green lawns and magnificent buildings right within the city limits. The Park has buildings large and small well-suited to Convention use.

### **SAN DIEGO HOSTS FOR 5th NATIONAL CONVENTION**

During the next 12 months each issue of Sets in Order will contain bulletins, pictures and news notes of interest on the 1956 Convention—just as it has done on each of the foregoing "Big National Conventions."

Start now in making your plans to attend this great Square Dancing Event—Remember—It's California in 1956!

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#### **SPECIAL NOTE**

*Convention sites for the National are being selected two years in advance. This provides each hosting City ample time to prepare. Deadline date for submission of bids for the location of the 1957 National Convention has been extended to July 15, 1955. They should be submitted to Carl E. Anderson, 330 W. Cypress Ave., Redlands, Calif., prior to this date. Information on submission of bids will be sent on request.*

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# OKLAHOMA TRULY FOURTH NATIONAL

**I**T'S all over but the raving—and that will go on for years! Oklahoma's contribution to Square Dancing as evidenced at the 4th National Convention held in Oklahoma City, April 21, 22 and 23, will have great influence in areas all over the country.

Even before the Official Opening that Thursday morning, carloads of Square Dance Pilgrims from 38 states and Canada began setting up camp in the homes, hotels and motor courts adjacent to the mammoth City Auditorium.

Total composite attendance for the three days, 14,387.

Total different people attending (at least one session) 7,654.

Total After-Party attendance, 3,135.

## Where the Folks Came From

Texas made the record for out-of-state attendance with 767 registered. Following are the official state attendance counts — Kansas, 525; Missouri, 375; California, 223; Colorado, 129; Illinois, 102; Louisiana, 72; Minnesota, 50; Nebraska, 44; Arkansas, 46; Iowa, 35; New Mexico, 26; Ohio, 23; Wisconsin, 17; Indiana, 17; Florida, 16; Arizona, 15; Tennessee, 14; Washington, 12; Michigan, 12; Wyoming, 10; Georgia, 8; South Dakota, 8; Alabama, 7; New York, 7; Nevada, 6; Mississippi, 4; Massachusetts, 3; North Carolina, 2; Pennsylvania,

2; New Jersey, 2; Montana, 2; Oregon, 2; Virginia, 1 Kentucky, 1; Delaware, 1; Maryland, 1 Canada, 1; and Oklahoma, 5,066.

M.C. Chairmen for the three days came up with some interesting figures regarding various dances called by the many callers in attendance. Most popular dance Run Outta Names (No Name Square) called 13 times. Other popular dances included Arkansas Traveler, 12 times; Smoke on the Water, 10 times; Alabama Jubilee, Gonna Lock My Heart, Red River Valley, 9 times; Ends Turn In, Four Gents Star, 8 times; Down Yonder, Sheik of Araby, Susie, This Ole House, 7 times; Birdie in Cage, Dip and Dive, Teasing, 6 times; Around Just One, Denver Wagon Wheel, Manana, Open Up Your Heart, Texas Star, 5 times; Arky Star, Chinatown, Kansas Traveler, Route, Texarkana Star, You Call Everybody Darling, 4 times; Belle of San Antone, Crawdad Song, Down South, End of the World, Hot Time, Old Fashioned Girl, Poor Little Robin, Sides Cut In, Sides Divide, 3 times.

To write up the Convention in full and list all the highlights would take more space than this whole issue could provide. To sum it up—this event was, without a doubt, true evidence that Oklahoma and all its chairmen—workers—callers and dancers possess the true “Heart” of Square Dancing for they indeed have learned to share of themselves and their hobby.

(Below) They lined up early.



(Below) Round in the Mirror Room.





# THROWS A WHING DING

## CONVENTION BIG SUCCESS



The Big Hall crowded from 9 A.M. till Midnight.

All photos by Wanda Small.

(Below) Greetings from the Sooners.



(Below) Panels play big part.



(Below) . . . and squares in the Zebra Room.



(Below) Exhibitions—ah, a chance to rest!







TAMARA

# Sweet Tamara

by Dorothy Stott Shaw

NOT long ago, leafing through a glossary of round-dance terms, I came upon this: "Tamara step—a novel figure done in back-hold position." Well, I thought, that was what she said she wanted. "Save my dance," she said. And here it was, part of the vocabulary of American dancing, and likely to remain so.

But Tamara — sweet Tamara — *she* was no "novel figure," in the ambiguous sequence of a printed dance. Tamara was a beautiful woman. I wonder how many people know, I thought again. I wonder how many people who dance her little step remember her singing, remember that little catch in her voice,

remember that she was lovely and alive and dear. And memories came back to me, as sharp as stars; and I am writing them down for you.

The place was Central City, Colorado, the time a radiant afternoon in mid-July of 1938. The Festival had swung into full steam, and now it was Monday, a "dark" day at the Opera House. The gay first-nighters had survived their festivities and gone home. The Cheyenne Mountain Dancers had done their first performances in the usual spectacular and rather ragged first-day fashion, and now we were practicing in earnest.

Williams' Livery Stable had just been scrubbed, by sloshing water from pails and going at it vigorously with brooms. There were still little pools of dampness on the boards, and they had the lovely smell of wet wood. Outside, it smelled lovely too, for the wild roses were in delicious bloom, and there had been a shower that left its particular fragrance of rain-drops on hot dust. Out of sight, on the aspen trails, there were blue columbines in bloom. But we were practicing in the stable with the great doors closed, for this was serious business.

The play for the season was Victor Hugo's *Ruy Blas*, magnificent in its setting of mediaeval reds and blues and golds. The cast was notable. We also had an innovation at the Teller House Night Club, a truly distinguished New York personality, the darling of Broadway during the four years since she had first wrung the hard hearts of stage-wise New Yorkers with Jerome Kern's "Smoke Gets in Your

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## EDITOR'S NOTE

During the years they traveled from one coast to the other telling the true story of Square Dancing as only young high school students can do — the Cheyenne Mountain Dancers—with Dr. Lloyd Shaw (Pappy)—spent their summers at that fabulous center of old time culture—Central City in Colorado. Here they gave daily shows, rehearsing with "Teach" at the piano and with Pappy doing the calling. Many of the world's great in the field of entertainment, politics and royalty here got their first real taste of American Square Dancing as they visited and watched the young dancers. This is a short chapter out of the story of the Cheyenne Dancers that tells of a famous guest and the dance step that bears her name.

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Eyes." Comments on her performance the Saturday night before were rapturous. It promised to be a great season. We had to work hard and be good.

The tiny knock on the big door was almost lost in the shuffle of feet and the tinkle of "Teach's" piano, but someone heard and went to peek. "Pappy," she reported, "there's a little girl out here who wants to talk to you. May she come in?" "Sure, let her in," said Pappy, and in she came! Possibly she did look like a fifteen-year-old to the teen-ager who opened the door for her. She was incredibly young and slender. And her clothes were *almost* right for a "little girl." But Teach and I knew that the trim gray flannel slacks were man-tailored, and the small, shined, brown loafers custom-made, and the simple white shirt had cost \$12.95 at Abercrombie and Fitch, not \$1.49 at Penney's. And in that lovely oval face, with its great brown eyes and its halo of brown hair, was something of grief and dignity that come with more than fifteen years of heartache.

### **We Meet Tamara**

"You are Dr. Shaw," she said, and added, with great simplicity, "I work over at the Teller House." (Oh, sweet Tamara!) "You are Tamara," said Pappy, "and we're very glad to have you here." And he promptly laid his heart down in front of the little brown loafers.

"Could I teach you a dance?" said Tamara. "You see, I grew up in White Russia, and there we used to dance for joy. But now the only kind of dancing they do in White Russia is like this"—and she gave a grim little pantomime of an un-convinced person doing calisthenics. "In America, most people do not dance for joy; but this that you are doing here is joyous and real, and perhaps you could take some of my dances and save them for the world. There is one we always did whenever we waltzed. It was our favorite. It will be lost in White Russia. If I teach it to you, will you save it for the people of this country?"

Pappy promised to save almost anything she cared to give him, sight unseen. And so she taught us this "novel figure in back-hold position." And as she danced it, sweet Tamara, it seemed to us to be the most beautiful dance we had ever seen—so simple and so happy to do. Do not think it was invented in White Russia! It must be something very, very ancient—this lovely maneuver in which two people

appear to be weaving something beautiful out of thin air. And it must have been danced in many ways in many times and places.

### **Almost Like Jitterbug**

Indeed, if you stop to analyze it, you will discover that it is, geometrically, precisely the same formation as the fundamental figure of *jitterbug*. Everything else is changed—the mood, the manner, the rhythm and the tempo—but the figure remains the same; a man and a woman, weaving something invisible out of their mutual joy. Square dances are the *people*, woven into a pattern of communion, but round dances are a man and a woman, woven into a pattern of romance. We need them both.

One of the dances Tamara taught us we could not save, no matter how much we might have liked to. It was a glorious mazurka that went leaping the length of the floor in a rhythm of wild joy. Our most ambitious couple learned it, but the others stood back politely, satisfied to behold their eager colleagues lie flat on the floor and gasp for breath at the end of it, and wisely deciding that this was no dance for the average American.

But the "Tamara," as it was named within a matter of minutes, we took at once to our hearts. It was promptly incorporated into the waltz routine we used as an entrance, each dancer doing it as the spirit moved him, as the good Lord intended us to dance. We never gave an exhibition performance without including it, and Dr. Shaw always told its story. All of our local dancers used it in free waltzing.

### **Tamara a Part of the Language**

Of course, Pappy described the Tamara step in detail in the Round Dance Book. Later he made an arrangement called the "Tamara-Fascination" that can be danced readily by good waltzers anywhere, and three years ago Jim and Jinny Brooks came up with a very pretty dance called "Always," in which they made use of a modification of the step with very good effect. And then it began turning up in glossaries of dance terms, and *tamara*, the figure, belonged to the annals.

That was what she said she wanted, bless her. But it is Tamara, the person, that I am trying to recall to you. I am trying to recall her, slim in silver satin, as she sang in the old dining-room at the Teller House—wild, lonely, beautiful songs from White Russia, German

*(Continued Next Page)*



## HOW TO DANCE THE TAMARA



Figure 1



Figure 2



Figure 3



Figure 4

See description on  
page 11

## TAMARA - Continued

lieder, American Ballads, songs of love and loss and courage. But before the evening was over someone always called for "Smoke Gets in Your Eyes," and she would sing it so that the youngest of our youngsters, sitting in a corner and shaking the ice in his lemonade, would feel the "pangs of despised love" tearing him apart, and the tears of self-pity smarting in his eyes. I am trying to recall her, walking down Eureka Street, trim in her flannel slacks, and eating a Bermuda onion as you and I would eat an apple. I am trying to recall her, sitting on the big log, swinging her feet and telling us about her parents and her little boy. She was beautiful and dear, and everybody loved her.

### Tamara Backstage

A few winters later, Dr. Shaw chanced to be in New York, and could not resist seeing her again, starring in a new show. After the show he was tempted greatly, and wandered down the alley to the stage door and sent up his card to her with the words "Central City" scribbled on it. He was a little undone by the "stage door Johnnies," waiting in impeccable evening dress for someone. But his spirit changed when the stagehand returned with a different look on his face, and said she would be down right away. Still in her dressing-gown, with part of the make-up still on her face, she rushed to him. And he has never been quite the same since.

Tamara died a soldier's death, and that she would have liked—giving all she had to give on the chance that perhaps the people of the world might one day dance for joy again. She was one of a group of entertainers, flying to the European war theater to brighten the grim lives of our troops in the summer of 1943. The plane was shot down and sunk in the Tagus River outside the port of Lisbon. Leslie Howard, the well-loved actor, lost his life in this same crash, and Jane Frohman was invalided for many years. I do not believe that her body was ever recovered, and I like to think of her exquisite small bones ("nothing of her that doth fade, but doth suffer a sea-change, into something rich and strange"), rocking and weaving forever in a little, lonely dance at the bottom of the Tagus River.

Sweet Tamara! When we dance her weaving waltz-steps, let us remember her!



# SWEET TAMARA

**Record:** Lloyd Shaw No. 7-151.

**Starting Position:** Regular closed position.

**Footwork:** Opposite throughout.

Note: Notes arranged from Instructions by Lloyd Shaw as a possible way of using Tamara figure (meas 17-26). Not intended as an exact pattern Round Dance.

## Measures

### 1-6 **Back Up, Down and Waltz Five Measures**

On the first measure the man rocks back on his left foot, with his right foot extended in front; on the second and third beat of the measure he rises and falls, lifting his extended right foot slightly from the floor. At the same time the woman comes towards him on her right, with her left extended behind, and raises and lowers herself on this foot slightly on the second and third beats of the measure. Then they do a regular waltz for five measures, the man beginning on his right foot.

### 7-8 **Viennese Twirl and Waltz**

Then they do a Viennese twirl without losing a step. The man does his regular left, right, close. The lady at the same time does a right, left, right, doing a right face twirl under his left arm, going out around and back to place. They both continue the waltz as though nothing had happened, the man starting next on his right.

### 9-12 **Waltz for Four Measures**

They continue the regular waltzing for four more measures. (The man starting this series on his left foot.)

### 13-14 **Viennese Twirl and Waltz**

They do another Viennese twirl just as above, and continue with the waltz.

### 15-16 **Two Waltzes**

Continuing with the man's left foot, they do two final waltzes. As they finish these waltzes their right sides are together and the man grasps the lady's left hand (Fig. 1) which she has placed in the small of her back, to begin Tamara figure.

### 17-18 **The Woman Turns Out and Back**

In two waltz measures the woman turns clear around, left face (Fig. 2) and back to him again (really in six steps, the true pattern of the waltz being almost lost) (Fig. 3). As she approaches him she slips her right hand in beneath their joined hands, and clasps his left hand behind his back (Fig. 4). He thoroughly keeps rhythm by two waltz steps, moving a little clock-wise, and watching her as she turns.

### 19-20 **The Man Turns Out and Back**

The man does a left face turn around in two measures, taking mostly straight forward steps. He holds her right hand in his left as he turns left face. And as he comes back to her he slips his right hand under their joined hands, and clasps her left hand behind her back. She has watched him as he turns, and definitely kept the rhythm with her feet, by moving around a little clock-wise.

### 21-24 **Repeat measures 17-20.**

(Don't try to turn while your partner is turning. Stand facing him for the two measures, stepping quietly in order to keep the rhythm, and waiting for him in two full measures to turn back to you. Then take two measures out and around while he keeps the rhythm, and he will take two measures out and around while you hold it.)

### 25-26 **Turn the Girl and Point**

At the end of measure 24 you find yourself still in Tamara position—man facing LOD. Raise your left hand over her head, so she turns left face, under it, and faces you. Your hands are now straightened out and you should extend them wide to the sides. Now step on your right foot and point with your left. (While she steps on her left and points with her right.)

### 27-28 **Do Two Waltzes**

Do two reg. waltzes, beginning on man's left. Take waltz holds almost unnoticeably.

### 29-32 **Away, Together, Away, Together**

Then, dropping the waltz holds inconspicuously, they join hands, and step back away from each other, the man on his left and the woman on her right, for a full step and with opposite hands joined. Then they come together on his right and her left, spreading their joined hands out wide. Then away from each other again, their joined hands holding in between them. Then together again, with their hands spread out wide. Then they are ready to start the whole routine again, with the six measures of waltzing, beginning again on the man's left foot. After several repetitions you will recognize the ending of the record by the music and will have two measures in which to twirl your girl (right face) under your left arm, and bow.

(Our Intention: We have arranged the TAMARA in a smooth enough setting, but do not be afraid to change it in any way for your own satisfaction, and for the freedom of the American dancing. It will be best, I believe, to leave the TAMARA itself, measures 17-26, practically unchanged in everything except length, for it is a historic dance.—Lloyd Shaw.)



# TOO MANY TIMES

By Jim York, Mill Valley, Calif.

**Record:** SIO 2075, without calls; SIO 1043, with calls by Arnie Kronenberger.

## Intro:

**Four little ladies star across and turn the opposite man**

Right hand star

**Star back home and turn your own with your left hand**

**Go once and a half and the gentlemen star**

**The opposite girl left hand around**

**To an allemande thar—that pretty little star**

**And back that star around**

**Shoot that star go all the way around and pass your corner girl**

**Now swing the next, yes you swing and you whirl**

Original partner.

**Then you promenade home and you swing her alone**

**Just like you've done so many times**

## Figure:

**Allemande left your corner, do-sa-do with your own**

**Heads right and left thru, turn twice don't you roam**

**Sides trail on thru to a left allemande**

Side couples pass thru and then cross over, lady to her left in front of partner, gent to the right behind his partner, to original corner girl for a left allemande.

**A right hand 'round your partner, twice around her and then —**

**See saw your corner, left shoulder you know**

Gents pass corner by left shoulder and go back to face partner.

**Now weave the ring in and out you will go**

Start weave past your partner by right shoulder.

**When you meet with your own, why just swing her alone**

**Just like you've done so many times**

Each couple will meet at original home position.



## ON THE COVER

Anticipation! It is the key word for that wonderful moment when the dancers walk up the steps for their first day at Asilomar this session. What fun they expect to have and how eager they are to get going! Here Frances and Glenn Rominger of Burbank, California, veterans of many Asilomar weeks, act as our representative couple.



You'll see us at

*Asilomar*

**JUNE 27  
TO  
JULY 2**

. . . . . *here's Why*



**Dan Allen—Larkspur, California**

We've never missed an Asilomar yet (this June will mark our 5th June camp) and though I call, I feel I am a dancer first, and we go for the vacation fun with real friends we have made at past sessions and in anticipation of the new friendships ahead. Asilomar has always been a family affair for us and the kids look forward to it as much as we do.

**Johnny Le Clair, Burris, Wyoming—Rancher, Part-Time Caller**

This will be my third June at Sets in Order Summer Institute. In my area I teach both rounds and squares and find the material I get from Asilomar is exactly what I need in my calling and teaching.



**Jerry Helt, Cincinnati, Ohio—Caller and Teacher**

This is my second June at Asilomar. Of course, I go for the fun and friendship, but square dancing is my business and I go to Asilomar to observe the teaching methods and to dance to the calling of some of the top boys in the business.

**Forrest and Kay Richards, San Leandro, Cal.—Dance Teachers, Authors**

This is our fourth time at the Sets in Order Institute and each time we get more pleasure from the rounds—not just the new figures that are taught, but fundamentals and old figures that are so important to all of us. The squares are valuable to me, too—and what fun!



**Jess and Toni Fulbright, Uravan, Colo.—Dancers**

This will be our first Asilomar. We're dancers; not callers. We're just in this activity for the real solid values, meeting and knowing wonderful people. We're looking forward to a genuine square dance experience and we're bringing our daughters, Sharon, 11, and Mary, 12, with us to make this our family vacation for 1955.

Remember the dates: June 27 to July 2, 1955.

The place: Asilomar on the Monterey Peninsula, California.

Second session: July 31 through August 5, 1955.



# The SQUAREDANCE PICTURE



↑ Well, this is one way to do it! The ladies of the Buffalo Squares in Buffalo, N. Y., have broomstick "men" for partners, while the men, in the far square, have broomstick "babes." This novelty made for fun at a party.



↑ This is the YWCA Square Dance Group of Miami, Florida, who participated in the 9th Annual Festival of Nations in Miami. George Campbell directs the group and 16,000 people attended the two night programs of the Festival, directed by Helen Neilson.

*Photo by Arnold P. Leeds*



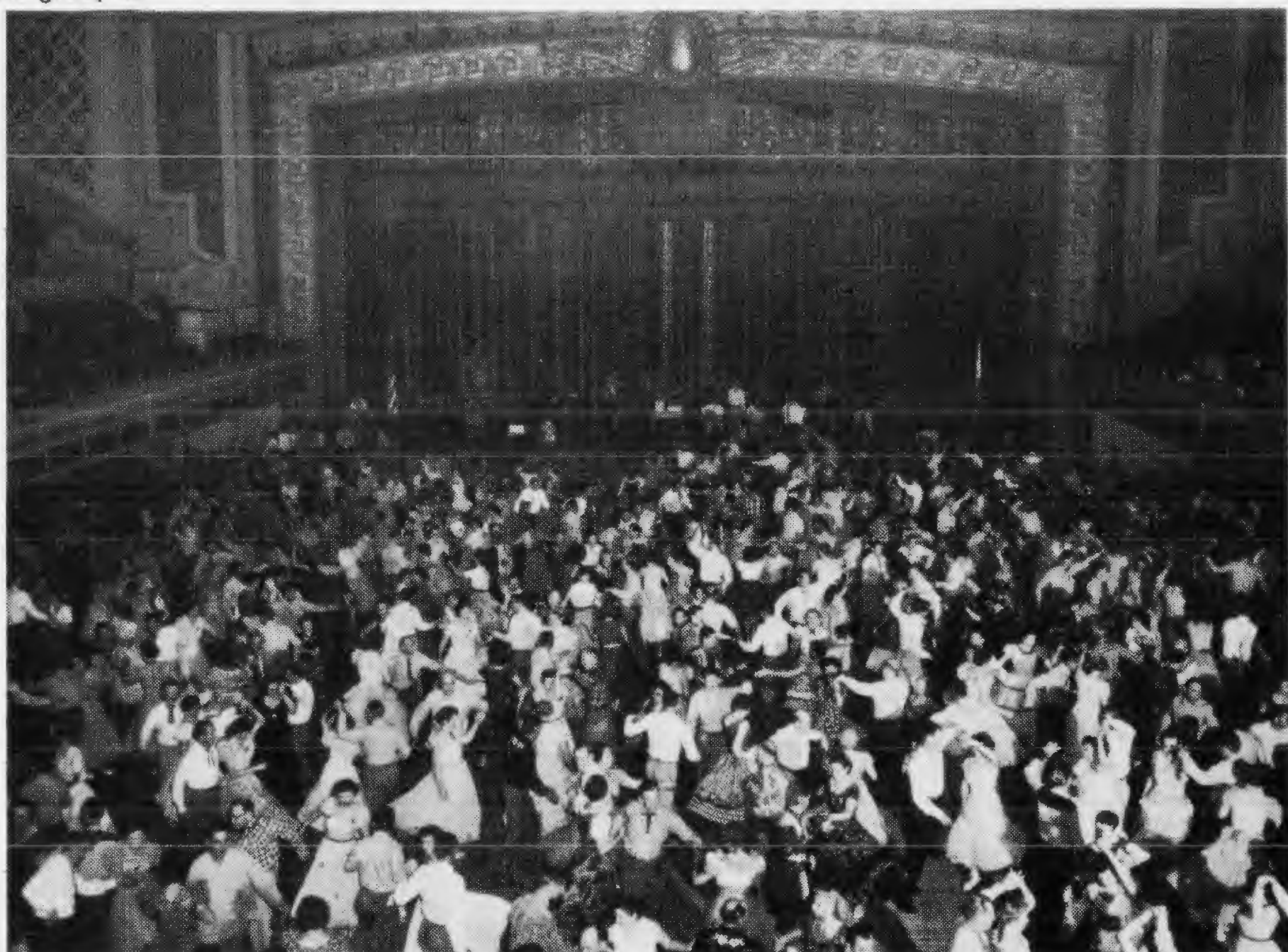
Meet the Jeans and Janes Square Dance Club of Honolulu, Hawaii. Caller for this group is →

Hon Wa Wat, second from the right in the lower row. He is a graduate of U.C.L.A., where he learned his square dancing, and can call very well in three languages — Chinese, Japanese, and Hawaiian! Dell Lake, from Long Beach, Calif., was a visitor to the club when this photo was taken. He is fifth from the left, upper row.



The Memorial Auditorium in Long Beach, California, is the setting for this throng of square dancers who attended the South Coast Association Benefit for the City of Hope Hospital, on April 9th. Paramount Rotary Club was co-sponsor.

*Photo by Jasper Nutter*







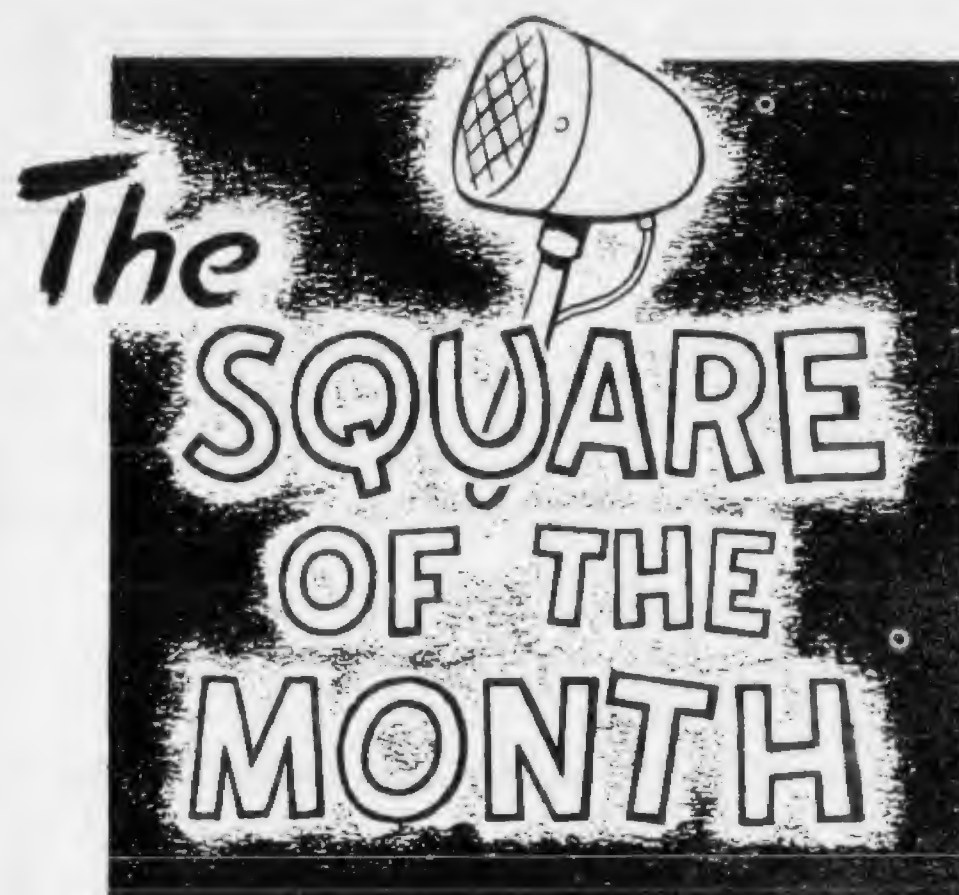
**JERRY HELT**

**I**T WAS in 1943, in Portsmouth, Ohio, that Cincinnati's popular caller, Jerry Helt, combined dancing and calling. His first wages and college expenses were earned calling for clubs and church groups. He moved to Cincinnati to further his education and his likeable personality and inimitable style of novel tempo calling created much square dance enthusiasm. He is considered a veteran caller at twenty-four.

Jerry is an outstanding instructor, devoting his PM's to instructing school children, while his evenings are busy with adult groups. His calling for the Richter Diamond Square Dance Show on WLW has promoted much interest in square dancing in the mid-western states.

Among round dances created by Jerry is the popular, "I Don't Know Why." Many of his dances performed on the television show carry novel interpretations, and his latest square dance is "Hand in Hand," printed on this page.

The Y's, church groups and 4-H Clubs are among Jerry's favorite spots for giving out his unique calling. He works with several beginner groups and enjoys launching them into their new square dance world. He has served on many committees with the Ohio Valley Square Dance Assn., and his recordings are popular.



## **HAND IN HAND**

By Jerry Helt, Cincinnati, Ohio.

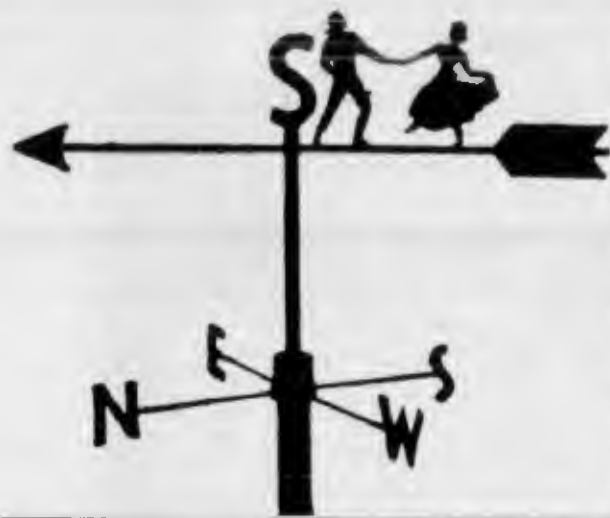
**Music:** Up Jumped the Devil, S.I.O. Label.

**One and three bow and swing**  
**Promenade the outside ring**  
**All the way around that ring you two**  
**While two and four right and left thru**  
**Same ladies chain it's four and two**  
**One and three pass thru split the ring**  
**Around one between the sides stand**  
**Four little ladies hand in hand**  
**Split the gents and with them stand**

The two ladies side by side walk forward, split the two gents standing side by side around one. Making a line of four the two gents are still side by side and the ladies are on the ends of the lines of four.

**Forward eight and back to the bar**  
**Four gents center with a right hand star**  
**Walk along but not too far**  
**Back by the left don't be late**  
**It's partner right a catch all eight**  
**By the right hand half**  
**Back by the left for a do-paso**  
**Corner by the right don't be slow**  
**Partner left with a left hand around**  
**Circle left when you come down**  
**Circle eight you're all not thru**  
**Two and four cross trail thru**  
**Allemande left the corner maid**  
**Take your partner promenade.**





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Minnesota

Tab the 4th Annual Convention of the Folk Dance Federation for your vacation visiting schedule. This will be held at Montevideo, in the south central part of the state, on June 3-4-5. The Southwest Region hosts. Featured callers will be Don Armstrong from Florida; Jerry Joris from Chicago; the Ralph Pipers from Minneapolis; with Luchtel's Music. Write Le Roy Tinderholt, Montivedeo, re advance registration.

## Wisconsin

Wolf River Area Callers' Assn. had their Spring May Frolic on May 14 at the Appleton Armory. The "3 Irishmen" left over from St. Patrick's Day did the calling—names of Leatherman, Schneider and Johnson! Twenty-six square dance clubs are numbered in the Wolf River Area, and the activity is progressing nicely.

Belle City Square Dance Club of Racine flew Joe Lewis up from Dallas for a dance this spring which saw 1,200 people dancing at the city's largest gathering place, Memorial Hall. Expenses were high for this affair, but club members worked a selling campaign for ticket sales that was so successful it had to be stopped at hall capacity! Male members wore derby hats with "Joe Lewis" printed on them and on their back large, circular signs with the date, time, and place of the dance. Gals wore white aprons with black and red letters announcing the glad tidings. President Chris Ramig soon had to call a halt to the promotion. The dance was a sell-out and a lulu!

Included in one of the programs of the Superior Ice Follies in Superior was a square dance on ice. This was done by ladies of a local skating club, none of whom were actually square dancers. The number was well-received and some of the participants and their friends have since become interested in square dancing as an additional hobby.

## Florida

A real good advertising stunt for the 3rd Annual Florida Square Convention on April 29-30 at Miami Beach was the sending of cards by Eastern Air Lines, advocating flying to the convention, and with an appropriate verse, starting, "You all jump up and never come down — Going to conventions, just fly to town . . ." and ending, "Use Air Coach and save your money — And have more time to dance with your honey!" See? The patter gets into every field.

## New York

Gaysquares of Oceanside recently sponsored Al Brundage from Connecticut at a dance attended by 25 sets, in the Malverne High School Gym. Since the gym had no stage, the folks put a plank between two chairs and Al stood on that to call. It worked fine.

## Washington

This state's been full of Festivals lately. On April 30, the Spokane Area Council Spring Festival was held at West Valley High School, Spokane. This was followed, on May 8, by the 4th Semi-Annual Spring Jamboree of the Square Dancers' Round Table of Kelso and Longview. Music for this was by Roger Crandall's Square Four, and callers came from Longview, Kelso, and Cathlamet. More. The 6th Annual Northwest Blossom Time Festival took place at Bellingham High School Gym on May 13th. There were squares, rounds, and just enough exhibitions.

A real Big Deal was the 7th Annual State Federation Festival in Wenatchee on May 20-21, when genially witty "Bugs Bunny," or Chuck Jones from Hollywood, made his second appearance as M.C. Committees worked like mad planning everything from the six Friday night dances, thru Saturday's Fashion Show and Clinics, and the Big Dance. One thing—Washingtonians never lack a get-together for square dancing.



## Michigan

Two Festivals of note in Michigan's May. The first was at Ironwood on May 15, the second was the 3rd Copper Country Festival on May 21st in Houghton. Square dancing is picking up in the Upper Peninsula.

New officers of the Saginaw Valley Callers' Assn. are Claude Hales, Walter Mannion, Jr., Helen Pockel, Lester Taylor, and Glen Cantwell.

## Texas

The newly-formed Texas Square Dancers' Assn. elected the following officers at their first convention in Houston: President, Manning Smith, College Station; Veeps, Dr. R. L. Rogers, Gordon; Tom Pennington, San Marcos; Secy.-Treas., Sam Wright, Galveston.

Other Texas elections. Officers of the Mid-Tex Square Dance Assn. of Austin are Tom Pennington, George Lowrey, Jr., Mrs. Cecil Rockwell, Jr., Erwen Gathright. Their summer dance will be on June 18 at Austin Athletic Club.

## Indiana

May 22 was the date of the South Bend Callers' Club's 5th Annual Festival. Square dancers from the Indiana cities of Mishawaka, Elkhart, Goshen, Millersburg, New Paris, Lakeville, Michigan City, LaPorte, and Valparaiso; and from Niles, Kalamazoo and Battle Creek in Michigan promenaded and swung in the Exhibition Building at Playland Park, South Bend. An exhibition by some small fry dancers under the direction of John Nice, Club prez, was given. Featured in the general program were various "Dances of the Month" selected by callers during this past season and contra dancing directed by Ray Black of Elkhart.

## Arkansas

Northwest Arkansas' largest square dance Club, Dudes and Dolls of Fayetteville, have elected new officers in the persons of Arch Mills, Bob Gaboldon, Rose Maeder, Lou Dunn, John Parker, Dick Foringer and Frank O'Donnell. To induce enthusiasm for couple dancing, the club holds a one-hour clinic preceding their weekly square dance at the air-conditioned Uark Bowl. On June 10-11 the club is having a 2-day festival combined with a beginner graduation, as well as hosting the Ozark Square Dance Assn.'s regular dance. Visitors are welcome at Dudes and Dolls.

## Oregon

Latest revised schedule for square dancing at the O'Donnells' Hayloft in Portland lists the following callers: Herman Pedersen, Bill Ober-teuffer, Margo and Louie Florea, Frank Thelen, Cliff Amos, Jack and Gertrude O'Donnell, Al Janowski, Howard Johnson, Wayne Bower, and Clyde Charters. If you visitors would like to dance at this lovely hall, phone the O'Donnells at Capitol 6407 or AT 0753.

Robbie Robertson, from Seattle, called a square dance at the Armory in Grants Pass on April 24. The affair was sponsored by the Southern Oregon Square Dancers' Assn. . . . First officers of the new Joseph Country Cousins in Joseph are Gerald Botts, Jim Blackwell, Wilma Whittier, and Joseph Walker. They dance every Saturday night and welcome visitors.

## Maryland

The Lutherville-Timonium Recreation Council and Baltimore Promenaders will jointly sponsor their second Annual Square Dance Jamboree on June 4 at Lutherville Elementary School on Route 111 just north of Towson. Dancers from far and near are invited to join the fun. There will be callers from the District of Columbia, Delaware, New Jersey, Pennsylvania, and Virginia, together with local talent. The dance will be held out-of-doors, weather permitting.

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These are the Border Blacklighters of Montana. They have danced together since 1953 and have made 40 appearances in Southern Alberta and Montana. Started under Joe Blackmer of Coutts, Alberta, they are so named because couples dancing are from both sides of the border and dance under fluorescent lights. Costumes were made by Dorothy Tokarchuk.





# SATURDAY NIGHT SPECIAL

By Fenton "Jonesy" Jones

**Record:** MacGregor 724 (With Calls); 725 (Without Calls)

## **Introduction:**

**Allemande left with the old left hand, a right hand to your own**

**A right and left around the ring, it's on your way you roam**

**Promenade your lady fair, you promenade that ring**

**Now you've got your lady home, so everybody swing.**

## **Figure:**

**One and three lead to the right, you circle half the town**

**Pass thru, right and left thru, and you wheel those gals around**

1st and 3rd, after circling half, pass thru to center of set, then do a right and left thru turning around to face back to the middle.

**Pass thru, cross trail, around the sides you know**

As the center couples pass thru, the ladies cross to the left, passing in front of their partners. The head ladies go to the outside around the side ladies. The head gents around the side gents and the head couples split the side couples and return to the center of the set.

**Come down thru the middle, star left to the fiddle, and to your corners go**

**Turn your corner by the right, your partners Box the Flea**

The gents extend their left hands to their partners' left hands and the ladies execute a left face twirl under the gents' left arms, changing positions.

**A right and left the wrong way 'round as pretty as can be**

**Meet your honey and you turn right back, the other way 'round you go**

**And when you meet your gal again, you swing her high and low.**

## **Break:**

**Allemande left, side couples star, the heads go 'round the ring**

The gents turn their corner ladies with a left forearm grip and the side couples form a right hand star in the center of the set and they turn the star (CW). The head couples promenade single file (CCW) around the outside of the set.

**Allemande left, head couples star, the sides go 'round the ring**

Same as above with sides on the outside of the set.

**Allemande left your corner girl, promenade your own sweet thing**

**You promenade your lady home, you haven't time to swing.**

Sequence of dance: Intro, heads, sides, Intro, break, heads, sides, break.

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## **LETTER FROM TASMANIA**

"... Square dancing in Australia on the mainland is generally popular, but on this island, some 200 miles off the coast, we are a long way behind and only just beginning to get going. Callers are scarce and myself and one or two others have taught ourselves.

"We are doing fairly well and keeping the dancers happy, but books and recordings are hard to acquire and it is impossible to obtain the release of any dollars for their purchase.

"The main reason for my temerity in writing to you is to inquire if you or anybody in your group would be interested in exchanging American recordings for Australian discs, or other items peculiar to Australia. I fully re-

alize that the quality of our discs and callers might not compare with yours, but perhaps an enthusiastic collector might like them.

"The four of us that are doing the calling here are employed as Civil Servants and the calling is only a part-time paying hobby, more or less. The remuneration is small, but this is secondary to the enjoyment derived from calling and the fostering of square dancing.

"I met a lot of your fellow countrymen whilst serving in our Navy during the last war and found them all to be very friendly and open hearted, this friendliness seeming to be a national trait.

Ron Mills, "Rio Vista," 6 Reynolds Road, Dynnyrne, Hobart, Tasmania, Australia.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JUNE, 1955

## TWIRL OUT

By Jim York, Mill Valley, Calif.

First and third, bow and swing  
Chain those gals across the ring  
Side ladies chain across the floor  
Heads to the middle and circle four  
One full turn, don't be late  
California twirl, then separate  
Go 'round two and you're four in line  
Forward eight and back to the world  
Center four California twirl  
Go 'round one—make a brand new line  
Forward eight and back again  
Pass thru and ends turn in  
Duck to the center—opposites swing  
Swing that honey in the middle of the ring  
Circle four in the middle of the floor  
One full turn—don't step on her  
Cross trail—there's your corner  
Allemande left the old left hand, etc.

## OKLAHOMA CITY KITTY

By Dr. Bill Price, Seattle, Wash.

**Record:** Hoedown Record No. 308-A.  
**Intro and Break**  
Hey, you allemande left your corner  
Right hand round your partner  
See-saw 'round that pretty corner gal  
Right hand 'round your partner  
Full around.  
Left hand to the right hand girl, a  
Right and left around that ring you go  
Do-sa-do around your pal  
Original partner.  
Left hand 'round your corner gal  
Go back and swing your partner 'round and  
'round  
Promenade that pretty kitty  
She's from Oklahoma City  
Swing that pretty gal when you get home  
**Figure:**  
One and three a right and left through  
Two and four you lead to the right, it's a  
Right and left through, and you turn those gals  
around  
Join your hands and circle four  
Full around to a line of four  
Side couples break circle at home pos and  
form two lines of four.  
Eight pass through and right hand star around  
Roll right along in the wagon track, then  
Swing that lady at your back  
Twice around.  
Join your hands and circle 'round the town  
Left hand 'round the corner maid  
Come back one and promenade that (R.H. lady)  
Oklahoma City gal back home.

## BACK TO THE SHADE

By Tom Mullen, Houston, Texas.

Couples one and three bow and swing  
Promenade the outside ring  
Where the roosters crow and the birdies sing  
All the way around like you were before  
Couple one face two and three face four  
Diagonally across the square in two lines of  
four.  
Forward eight and back to the shade  
Box the gnat with the opposite maid  
Pull her back thru and turn to the left  
Go single file—Indian style  
Ladies turn in to a right hand star  
Gents keep goin' just like you are  
Pass her once and you hear her sing  
Reverse the star, reverse the ring  
Pass her once, don't be late  
Meet your honey and catch all eight  
With a right half way around  
Back by the left go all the way around  
Chain the ladies straight across  
Around the opposite don't get lost  
Chain 'em back and you should know  
Meet your honey with a do-si-do (do paso)  
Then corner right with a right hand around  
Promenade partner when she comes down  
Repeat with couples two and four leading.

## SHADY LANE

By Mike Michele, Phoenix, Ariz.

One and three you're gonna bow and swing  
Pass right thru and split the ring  
Head for home and you sashay your own  
A right hand around your corner, Jane  
Your partner left with a once and a half  
The men star right across you go  
Turn her by the left and your corner by the right  
Her by the left like an allemande thar  
Throw in the clutch, twice around you go  
Now meet that girl do-pas-o  
Her by the left and your corner by the right  
Now take your lady down the lane  
Original opposite lady.  
Bow to your partner, and the lady on your side  
Then you all join hands and circle wide  
You circle left until you get back home  
Sashay 'round your corner Jane  
See-saw 'round with your own little girl  
Four ladies to the center make a ring  
Get back home and you will sashay round your  
own  
Then everybody start to swing  
Now allemande left and a right and left grand  
Go 'round that ring meet your own  
You promenade with the one you adore  
And walk along that shady lane.



## TAKE IT EASY

By Jim Brower, Texarkana, Texas.

### Introduction:

The ladies roll away, with a half sashay:  
Swing the gal that's coming your way,  
Bow to your corner and give her a smile,  
Circle left about a mile,  
Reverse back in single file,  
Gents turn around and swing awhile,  
Allemande left the corner maid,  
Take your partner and promenade,  
Promenade you're not through yet,  
When you get back home just square your sets:

### Figure:

First and third bow and swing,  
Up to the middle and back again,  
Forward again and cross trail through,  
Around just one stand four in line,  
Forward eight and back like that,  
Forward again and box the gnat,  
Box the flea and listen to me,  
The heads star right about a mile,  
Once and a half for an Alamo style,  
Corner left and hold on tight,  
Catch your partner by the right,  
Balance forward, balance back,  
Turn with a right to the outside track,  
Balance out when you come down,  
Turn the left hand lady all the way 'round,  
Ladies chain across you know,  
To the opposite man, do-pas-o,  
Back to your own with a left hand swing,  
Gents star right across the ring,  
Turn the opposite a left hand whirl,  
And promenade the corner girl,  
Promenade and don't be slow,  
Save the heel and pat your toe,  
'Round and around that ring you go.

Note: Repeat the figure using the side couples.  
After completing the figure using heads and  
sides, use any break you desire. This patter  
dance is directional, and needs no explanation.

## ROLL STAR

By T. J. Miller, Olathe, Kansas.

Any opener with a promenade.

Girls roll into a right hand star  
Forward men from where you are  
Meet your own like an allemande thar  
Men swing in and get a star  
Now men swing out girls swing in  
Go twice around till you meet again

Men swing out and girls swing into a right  
hand star, men promenade around outside as  
ladies star in center.

With the same girl box the flea  
Men star right across you go  
Opposite lady do-pas-o  
Her by the left and corner right  
Partner left like a left allemande  
Partner right go right and left grand  
Meet your own and promenade

Figure ends with original corner as partner,  
repeat 3 more times to return to original  
partner.

## THE COUNTRY CAPER

By Jim Faulkenberry, Blue Springs, Mo.

First and third bow and swing  
Promenade the outside ring  
All the way 'round if it takes all night  
When you get home you lead to the right  
Gals hook on, it's four in line  
Turn it around about one time  
Break in the middle, turn half about  
Gents hook on with the ladies out  
Head ladies chain with a once and a half  
While we rope the steer and brand the calf  
Side ladies chain with the same old thing  
Once and a half in the center of the ring  
Gents back out and all the way 'round  
Circle four when you come down  
Circle four, you're doing fine  
Head gents break and form two lines  
Forward eight and back you go  
Forward again for a do-sa-do  
Four ladies chain across the land  
Promenade home with your old man  
Repeat for sides.

## JOHN HENRY

By Paul Hunt, Hempstead, Long Island, N. Y.

Record: Rock Candy #707, with calls #C-707.

### Introduction:

One and three, the ladies chain  
Side ladies do the same;  
You turn 'em 'round, and now it's one and two:  
the ladies chain.

Then three and four, the ladies chain,  
Gents have a new one—don't complain;  
The two head couples lead to the right  
And circle halfway 'round.  
Inside arch and the outside under,  
Meet in the center and pass right through  
And swing the lady facing you

Original partner.

Then promenade that one:  
Hand in hand go 'round the track,  
Keep on going till you get back,  
When you get home with Johnny  
Settle down—we've just begun.

### Figure:

The two head couples right and left,  
Side couples do the same,  
You turn 'em 'round and the ladies right hand  
star—and you turn it  
To the opposite gent for a left hand swing  
Then right hand 'round on the corners of the  
ring.

Go back and swing your partners,  
Swing those ladies where they are  
The one you just turned by the left.  
Now star promenade with the gents inside,  
Go half way 'round the square,  
Gents drop off and the ladies star:  
Turn the opposite left hand 'round.  
Promenade your corner 'round the land,  
Go two by two and hand in hand,  
When you get home with Johnny  
Break it up and settle down.

Repeat Figure three more times, then  
Repeat Introduction finishing: "Settle down,  
the dance is done."



## "TANDEM TEAM"

Presented at the 1st Annual Rocky Mountain Square Dance Festival.

**First and third, you bow and swing  
Go down the center and divide the ring  
Walk past your corner's partner  
And behind your corner stand.  
Now forward up eight and back that way  
The outside couples half sashay**

First gent is now behind fourth gent, first lady behind second lady, third gent behind second gent, and third lady behind fourth lady.

**Forward and back like a tandem team  
And right and left through clear across the stream**

Head couples follow sides in the right and left through.

**You turn by twos and right and left back  
Go four by four across the track**

Each couple does a courtesy turn so that head couples lead the sides in a right and left back.

**And turn by twos like you did before  
And the inside couples circle up four**

Side couples circle four in the center.

**Go one time around and pass right through  
And swing the one that's facing you.**

Side couples only pass through. Each gent now has his right hand lady.

**Now promenade away in single file  
Make a left hand wheel and spin it a while  
Gents reach back with your old right hand  
And pull her through to a right and left grand, etc.**

## GLAD RAGS

By Anne and Bert Wrede, Glendale, Calif.

**Record: "Glad Rag Doll"—Decca 29403.**

**Position:** Open, facing LOD.

**Footwork:** Counterpart throughout.

**Introduction:** 8 Measures.

### Measures

**1-2** Wait.

**3-4** **Balance, Balance; Balance, Balance;**  
Balance apart, touch R, Balance and pivot to face partner; balance L in LOD, touch R, balance R in RLOD and assume closed pos.

**5-8** **Two-Step Turn; Two-Step Turn; Two-Step Turn; Two-Step Turn;**  
Four CW slow, turning two-steps, end facing partner trailing hands joined.

### PART I

**1-4** **Side, Behind, Side/Pivot; Side, Behind, Side/Pivot; Pivot; Pivot; Pivot; Pivot**  
Grapevine step moving in LOD. Step L to side, behind on R, L to side, pivoting to back to back pos; repeat still moving in LOD, starting with R ft and pivoting to face partner. Still moving in LOD, drop hands, step L in LOD continue pivot to back to back, then pivot face to face, back to back, face to face.

**5-8** Repeat 1-4 and Assume Banjo Position

**9-12** **Fwd, 2, 3, Lift; Fwd, 2, 3/Pivot; Back, 2, 3, Lift; Back, 2, 3/Face;**  
Moving in LOD—do a walk, 2, 3, lift;

walk, 2, 3, pivot; pivoting individually toward each other to Side Car pos. Repeat, still in LOD, but man backing up. End facing partner.

**13-16** **Side, Behind, Side, Hold; Balance, Balance; Side, Behind, Side, Hold; Balance, Open;**

Grapevine in LOD, step L to side, behind on R, L to side, hold. Balance R, touch L, balance L, touch R. Repeat in RLOD ending in open pos.

### PART II

**17-18** **Side, Behind, Side, Touch; Wrap, 2, 3, Touch;**

Grapevine apart—step L to side, behind on R, L to side touch R. Man grapevine back—step R to side, behind on L, R to side, touch L. While W takes a full left face turn (yo-yo) L, R, L, touch; retaining same handhold on wrap-up and joining free hands after wrap up.

**19-22** **Walk, 2; Fwd, Close Step, Back, Close step; Walk, 2; Fwd, Close Step, Back, Close Step;**

Walk fwd 2 slow steps, L, R; then step fwd on L for one count, then in 2 quick steps close R to L and step L on one count, (Pas de Basque rhythm) then step back on R on one count, and in 2 quick steps close L to R and step on one count. Repeat.

**23-24** **Unwrap—Balance, Balance; Balance, Balance;**

Retain hold of W left and M right hands as M steps L, R, almost in place, while W unwraps one full R face turn out R, L, to open pos. Bal apart, together, but not too close together. Couple now face LOD but face a little toward each other.

**25-28** **Cut, Step, Cut, Step; Cut, Step, Cut Pivot; Cut, Step, Cut, Step; Cut, Step, Step/Pivot;**

Cut steps are made in RLOD, almost on a diagonal—very short steps. Cross L slightly in front of R, step back on R, cut back on L, step back on R, cut back on L, step back on R, cut back on L pivoting out (on L) facing a little away from each other. Repeat cut steps still in RLOD starting with R foot ending in closed position on last pivot.

**29-32** **Two-Step Turn; Two-Step Turn; Two-Step Turn; Two-Step Turn;**

Four CW slow turning two-steps ending in face to face to repeat the dance.

### TAG

**Side, Behind, Side/Pivot; Side, Behind, Side/Pivot; Side, Behind, Side/Touch; Twirl and Curtsy;**

Do three grapevine movements, L to side, R behind, L to side, pivot to back to back; R to side, L behind, R to side, pivot to face to face; L to side, R behind, L to side, touch R. M does a step, close, step, R, L, R. While girl does a reverse twirl and curtsy L, R, L.



## LA VETA STAR

By Marvin Shilling of La Veta, Colo.

Ladies center and back to the bar  
Gents to the center with a right hand star  
Right hand star and you roll it around  
Then back with a left and don't fall down  
Meet your lady and walk on by  
Turn the next little lady with a right hand high  
A right hand swing go all the way 'round  
Do a wagonwheel spin when you come down  
Ladies swing in with a full turn around  
And star by the right when you come down  
Men hang on.  
Roll away with a half sashay  
Four men star in the same old way  
Ladies turn back to the man behind  
Do an allemande left and a right and left grand  
Right and left go 'round the ring  
Then promenade eight with the pretty little thing  
Repeat figure three times to get original partner.

## "THE MIXMASTER"

Presented by Ray Boyd, Meeker, Colo.,  
at the 1st Annual Rocky Mountain Square  
Dance Festival.

First and third bow and swing  
Go up to the middle and back to the ring  
Forward again and cross-trail thru  
And around just two  
While the side two couples do a right and left thru  
1st and 3rd couples, regular pass thru, then each gent passes behind his partner and goes to his right around two persons, while the ladies pass to their left in front of their partners and go around two people and stand four in line. There will be two gents side by side and two ladies side by side in each line of four.  
Forward eight and back with you  
Forward eight and pass thru  
Turn individually  
Forward eight and back that way  
Inside couples do a half sashay  
The two couples in the center of each line of four, couples 2 and 4 sashay by their partners in four steps.  
Allemande left, etc.

## GLAD RAG DOLL

By Pat and Graham Witherspoon,  
Lake Forest, Kansas.

**Record:** "Glad Rag Doll"—Decca 29403.  
**Position:** Open dance, both facing LOD, inside hands joined.  
**Footwork:** Opposite for M and W throughout, steps described are for the M.

### Measures INTRODUCTION

1-4 Wait.  
5-6 **Two-Step; Two-Step; Two-Step; Two-Step;**  
Starting on L ft do 4 two-steps fwd in LOD.  
7-8 **See-Saw Around, Two; Three, Four; Five, Six; Seven, Eight;**  
As in the square dance, partners pass left shoulders (hands released) and each transcribe a small circle moving around and

back in 8 steps (M starting on his L, W on her R) to return to original open pos.

### PART A

9-10 **Pas De Basque Out; Pas De Basque In; Pas De Basque Out; Pas De Basque In;**  
With inside hands joined pas de basque to M's L starting L ft and moving away from partner; starting R ft pas de basque to M's R and toward partner; repeat moving out and in, remaining in open pos.  
11-12 **Walk, Two; Three, Brush; Walk, Two; Three, Brush;**  
Starting L ft walk fwd, 3 steps L-R-L and brush R ft fwd; starting R ft walk fwd 3 steps R-L-R and brush L ft fwd.  
13-14 **Side, Behind; Side, Brush; Side, Behind; Side, Touch;**  
Release hands and grapevine diagonally to LOD (M out to L, W out to R) with M stepping to L side on L, step on R ft across in back of L; step to L side on L, brush R across in front of L; repeat starting on M's R and grapevine back in, M steps to side on R, behind on L, to side on R, and touch L ft to R; partners assume closed dance pos M's back to COH.  
15-16 **Two-Step; Two-Step; Two-Step; Two-Step;**  
In closed pos do 4 turning two-steps making 2 complete R face turns starting M's L ft and progressing in LOD, ending in open dance pos.  
17-24 Repeat Part A.

### PART B

25-26 **Walk, Two; Three, Touch; Cross, Two; Three, Touch;**  
In open pos with inside hands joined walk fwd in LOD 3 steps L-R-L and touch R toe to floor beside L; box the gnat in 3 steps R-L-R and touch L toe to floor beside R; (partners now face RLOD).  
27-28 **Walk, Two; Three, Touch; Cross, Two; Three, Touch;**  
Repeat above moving in RLOD and ending in original open pos facing LOD.  
29-30 **Two-Step; Two-Step; Two-Step; Two-Step;**  
Starting on L ft take 4 two-steps fwd in LOD.  
31-32 **See-Saw Around, Two; Three, Four; Five, Six; Seven, Eight;**  
Repeat meas 7-8 of the introduction.  
33-40 Repeat Part B  
Repeat dance for a total of two times.  
Note: Sequence of dance—Part A, Part A, Part B, Part B, Part A, Part A, Part B, Part B, Ending.

### TAG ENDING

1-2 **Two-Step; Two-Step; Two-Step; Two-Step;**  
Starting on L ft and in open dance pos take 4 two-steps fwd in LOD.  
3-4 **Walk, Two; Three, Four; Twirl, Bow**  
In open pos walk fwd in LOD 4 steps, L-R-L-R, W makes a R face twirl under her own L and M's R in 2 steps R-L, as M takes 2 steps in place, L-R, M ends with his back to COH and at arm's length, both bow.



# "SOME OF THESE DAYS" "SAMBA SQUARE"

- you'll dance the



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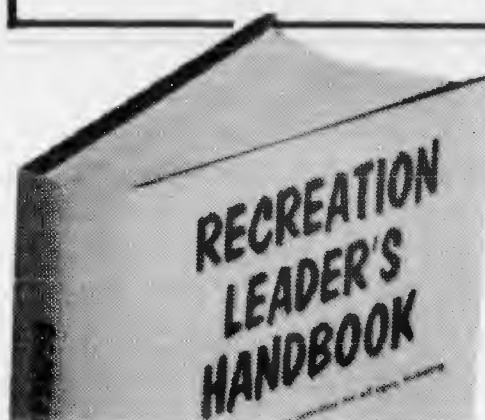
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*Lloyd Shaw*

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I think it is a fine idea to put (the March of Dimes totals) in the magazine for others to read. This one we had was the largest square dance held in this area and we are very happy over it . . . It is the only charity work the square dance clubs do in this area, but the polio work goes right along with square dancing and we are very much in favor of the drive.

Mrs. Raymond Mann  
Aberdeen, Wash.

Dear Editor:

Why be embarrassed, and why embarrass others? Why should someone walk into a square which you have previously set up, when one couple is late getting in. I think there should be some rule on this.

This is my idea: If my friends and I have set up a square, we expect to dance together. If we do not have a complete square we will ask for more couples to join us by the sign of 1-2-or-3 fingers held aloft. If there is no sign made, it should be obvious that we do not want other couples to join us. So if everyone would wait to be asked to join a square either personally or by sign, it would take lots of embarrassment out of an otherwise pleasant evening of square dancing.

I think the caller should make this clear to his dancers by an announcement over the microphone for the benefit of those who don't bother to read the published "dos and dont's" of square dancing.

Jack Wilkins  
Long Beach, Calif.

(More Letters on Page 22)





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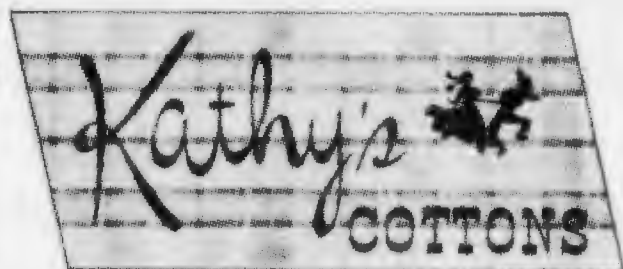
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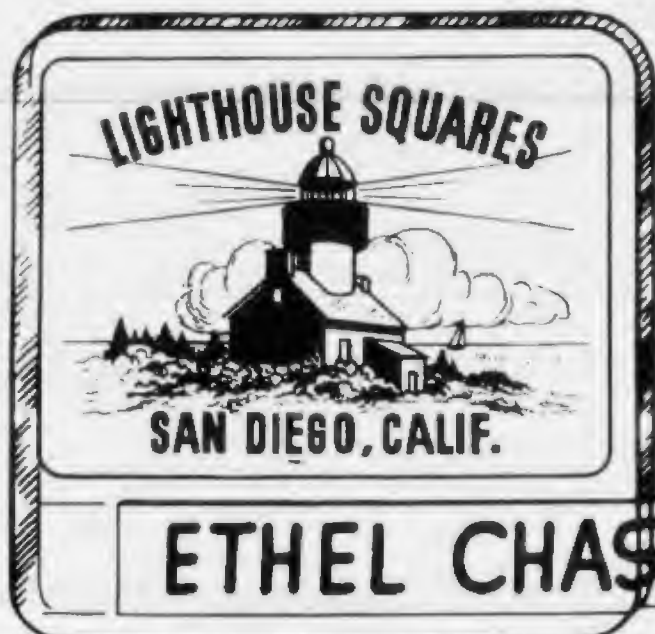
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## LETTERS - Continued

Dear Editor:

Have just re-read with great interest, "How to Dance in Oklahoma City," even tho' I'll not be there. The definition of a "tip" intrigues me. Would like to see it adopted locally. Or are the local callers unable to stand the strain? I know the weakness does not lie with the dancers.

Griff Matschke  
Los Angeles, Calif.

Dear Editor:

Tell Jeanne and Madeline that (the article on square dance dressmaking) was just what we wanted—just when we needed it! We're getting ready for the Golden State Roundup in Oakland and we've been wondering how big to make our skirts. Your advice was so timely! Please try to tell us what patterns to use for pantalettes; pedal pusher patterns just aren't right.

Any new hints on jewelry, flowers, belts, etc., would be wonderful. We are reviving "tired" nylon slips with 2 packages Knox gelatine and 2 cups water. C'mon, girls, write in *your* ideas.

Barbara Proctor and Bobbie Lucas  
Oakland, Calif.

Dear Editor:

... since you printed that photo in November of my "Square Dancer" sign, I've had several inquiries as to how it was done, and also orders, but such a custom-hand-project would take more time than I could spare, and I've answered the letters with a complete description of the procedure—with thanks, anyway.

Frank Green  
Glen Ellyn, Ill.

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## MORE LETTERS

Dear Editor:

I have thoroughly enjoyed my Sets in Order and find it very helpful. I am looking forward to another pleasant year of use from this helpful square dance magazine.

Selma Hoffman

Haskell Institute, Lawrence, Kans.

Dear Editor:

We in Wisconsin do thank you all for your wonderful influence in the square dance activities thruout the country. There are lots of new dancers in our state and many happy square dance groups. We're too busy calling and dancing to wonder whether there is more or less dancing. To us it seems more and better.

Martha Clark

Wauwatosa, Wisc.

Dear Editor:

Maybe you read my mind—maybe I get your ideas by thought transference—whatever happens, you are continually using in Sets in Order ideas that I thought were my very own and private inventions . . . Many times I have suggested articles to Rickey (Holden for American Squares) and you have published them almost at the same time—for instance, those on square dance record companies and on fundamentals of square dance music. At least you make me sure my ideas were good and now and then I slip an idea in ahead of you. I'm glad I'm not publishing a magazine in competition with you. It would be stimulating—but rough going! That all adds up to, "We still enjoy Sets in Order."

Emmette Wallace

Pasadena, Texas

(Continued on Page 24)

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(LETTERS)

Dear Editor:

. . . I have found out that it is much better to distribute (the ABC pamphlets) *after* the group has been dancing at least *six weeks*. They read them more carefully, digest them better, and remember the "10 commandments." I used to distribute them the first week or two and found out this didn't do much good. They did not register . . . You might pass this along to other leaders of Beginner groups.

Ed Edgerton  
 Mexico City, D.F.

Dear Editor:

Like all our American friends, we, in Northern England, look forward to every copy of Sets in Order. Would it be possible for us to get in more personal contact with square dancers in the U.S.A. via tape recordings? I would like to hear from anyone over there who has a tape recorder and would like to exchange news of squares, etc., via tape. Such an exchange would help to bring us nearer together.

Stan Sinfield  
 71A Laisterdyke, Bradford 4,  
 Yorkshire, England

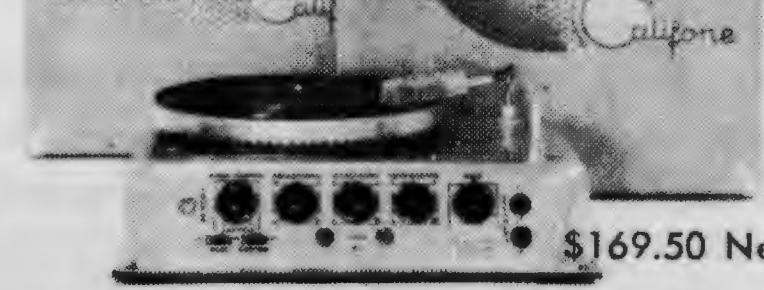
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## SILVER SQUARE DANCE

Vernon and Eva Lee Eubank, enthusiastic square dancers of Childress, Texas, recently celebrated their Silver Wedding Anniversary with a square dance party and reception in the Childress Municipal Auditorium. The silver decorative theme was followed, with touches of pink. In the picture you see the



Photo by Webb Studio

Eubanks about to cut the white, 3-tiered cake topped by a silver "25." Eva Lee, who is noted for unusual square dance clothes, designed her dress of off-white chiffon and lace, the three full tiers of the skirt corded and the neckline embossed with silver metallic designs of leaves and flowers. 198 friends came to help the Eubanks celebrate in their favorite square dance way.



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CANADIAN CAPERS

ONTARIO . . . Members of the Four Squares Club in London find they can encourage "American style" square dancing to records by exchange visits with the Stratford Square Dance Club and members of Buttons and Bows in Berkely, Mich. Chuck and June Kopta, of this club, have helped the Canadians much. BRITISH COLUMBIA . . . On May 14, Victorians donned Western garb and hied them to Badminton Hall, where the Greater Victoria Western Dance Assn. presented its Spring

Roundup. Clubs participating in the work and fun were the Circle 8's, Mavericks, Double D's, Wagonwheelers, Broken Spokes, Jeans 'N' Bonnets, Kalico Kickers, Hoedowners, Gingham Rustlers, Up-Island Club, and Brentwood Club.

Bob Osgood will direct an institute for callers and dancers in the Vancouver area during the last week in July, and the staff has been extended to include Ralph and Eve Maxhimer, as well. The institute will include instruction in calling, teaching, styling, organi-  
(Continued on Next Page)

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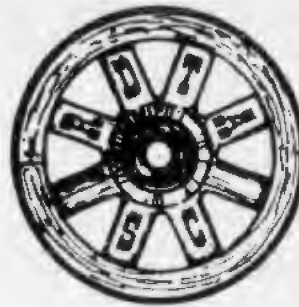
## CANADA - Continued

zation, etc. For info, write Dance Craft, 1406 W. Broadway, Vancouver 9.

Les Boyer of Okanogan, Wash., will MC the 2nd Annual Jamboree sponsored by the Callers and Leaders Council of Trail on June 10th. He will also handle a clinic and workshop. There will be a get-acquainted dance on Friday night, the clinic Saturday P.M., and the Big Dance at night.

ALBERTA . . . The Wood-Be-Del-Benders have the kind of name that often raises questions in the minds of beholders and listeners.

This is the way of it. Club members come from three different districts, namely Wood-Lake, Delburne, and Great Bend. Clear? Doug McColl is the crackerjack caller for this club.



**Round Dance of the Month**  
The Southern California Round Dance Teachers Assn. chose "Joy Ride" as Dance of the Month for June. This dance appeared in Sets in Order, March, 1955.

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### FINAL CRUISE

The Sixth and final cruise of the Square Dance Show Boat will be made July 9-16, according to Pat Norris, 1st Mate. The cruise will be made aboard the M. V. Eudora, a 104 foot yacht which will accommodate 20 couples. Leaving the port of Seattle, the group will cruise thru the San Juan Islands to Pender Harbour, B. C., where a community square dance party will be sponsored by the Canadian Legion. A second Canadian party will be held the following night at Chemainus on Vancouver Island. MC will be Doc Alumbaugh.

### FUN FOR NEXT FALL

The Sixth International Square Dance Festival has been set for Chicago on November 5, 1955, and will again be held in the International Amphitheater, 42nd and Halsted Sts., Chicago. The Chicago Area Callers' Assn. will co-sponsor the Festival, along with the Chicago Park District. There will be a Pre-Festival Dance on November 4, also at the Amphitheater. For tickets and information write to "Square Dance Festival," 425 E. 14th Blvd., Chicago 5. More details as they come to us, will come to you.



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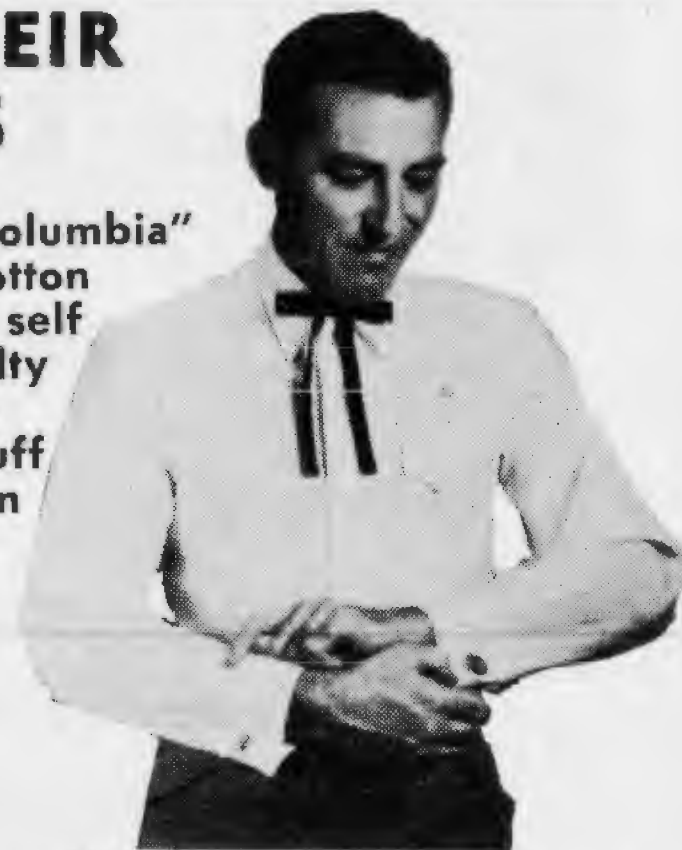
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July 10-August 20—Square Dance Camp at Shilling's Lightning "S" Guest Ranch, La Veta, Colo., (not June 12 as previously announced).

Aug. 8-14 — Square Acres Dance 'n' Camp, Quadrille Lane, Rt. 106, East Bridgewater, Mass. Contact Howard Hogue, above address.

Aug. 22-27-29-Sept. 3—American Squares Summer Dance Inst., Hazel Green Academy,

Hazel Green, Ky. Contact Registrar, Shirley Durham, 523 W. Hill, Louisville 8, Ky. Sept. 2-6 — Florida Dance Fellowship Labor Day Week-End, Circle "F" Dude Ranch, Lake Wales, Fla. Contact Don Armstrong, Rt. 1, Box 394, New Port Richey, Fla.

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# THE CALLER and MUSICIANS

## *Can Be Perfect Square Dance Partners*

By Pancho Baird

### CHAPTER FOUR

**N**OW that we have discussed various instruments that are commonly found in western square dance bands, it might be a good idea to speak about the qualifications of the musicians, and to point out to the caller just why I consider the band so important. Have you ever asked your fiddler how long he has been playing? The chances are that he will tell you at least ten years, and in most cases they have been playing as long as they can remember. Other musicians are generally in this same class, and as can be seen, they are perhaps more qualified to play music than most callers are qualified to call.

This does not mean that the caller should refrain from telling the musicians what he wants and how he wants it, but does the caller know **HOW** to tell the musicians what he wants and how he wants it?

I believe a knowledge of music by the caller is essential, and the percentage of callers who reach the top in this profession who have a musical knowledge is far greater than the ones who have no musical background.

Musicians are quite tempermental people, and a knowledge of some of their problems is certainly an advantage to any caller. I would like to point out some of the things that callers do that musicians complain about. Here are some **DOs** and **DON'Ts** for callers.

**DON'T** extend your call so long that the dancers and the musicians are ready to drop. Four to five minutes should be the maximum time on any call unless you are teaching a class. Musicians do get tired, and after playing the same thing over and over for several minutes, they get bored and lose their enthusiasm.

**DON'T** try to talk to a musician while he is playing. He cannot concentrate on what you are saying and do a good job of playing—espe-

cially if he is working with a caller who uses many hand signals.

**DON'T** try adjusting the musician's amplifier volume unless he asks you to do so. These amplifiers are generally controlled from the instrument, and in trying to decrease one instrument, you can ruin the balance on all that are using that particular amplifier.

**DON'T** ask the musicians to try to play something that they are unfamiliar with—this is especially true on singing calls. Some callers will say, "Just follow me; the tune is easy!" Famous last words!

**DON'T** set your speakers up so that they are the only things that can be heard on the stage. It is absolutely necessary that musicians be able to hear each other; some callers set up their speakers on the stage, and all the musicians ever hear of each other is an occasional squeak or beat when the caller pauses to breathe.

**DON'T** be constantly speeding up or slowing down the music. Musicians are trained to play at a constant beat, and it is difficult to change the speed once they have settled down to a constant beat.

**DON'T** try to hog the show. When people applaud after a dance, they are expressing their approval of the dance, **BUT** without good music the dance will not succeed. Let the dancers know that you appreciate good music, too.

**DON'T** put on a "round robin" of callers at the end of a dance when the dancers are tired, musicians are tired, and all the energy has been expended. This is one of the best ways to make dancers take up bridge or canasta instead of going square dancing.

**DO** try to include your musicians in your dance. Let them sing with you on such dances as "Manana" and others where harmony is needed.

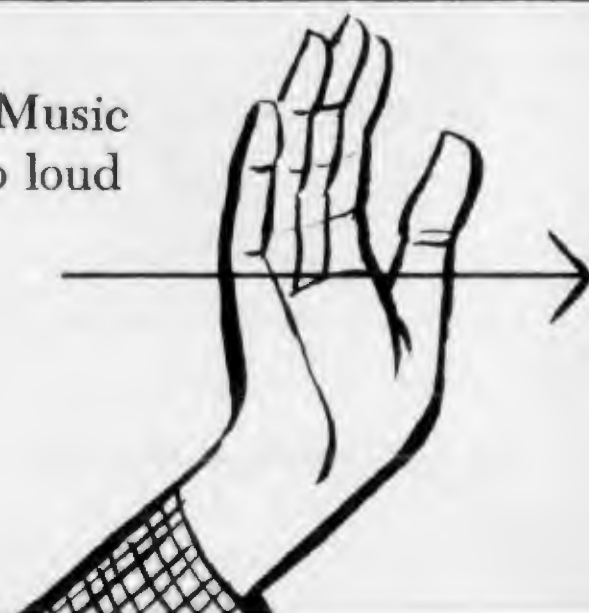
1. Speed up



2. Slow down



3. Music too loud





DO give them some of the credit by calling to the attention of the dancers how good the music is, etc.

DO treat them as members of the organization and invite them to your pot luck suppers and other functions that they can attend.

DO let them rest between dances. Round dances are generally done to a record, and this is a good chance to let your musicians dance.

DO try to understand some of their problems and offer to help in any manner that you can. This also applies to dancers. If the dancers would speak to the band and express their thanks, it will make the musicians feel that they are being appreciated.

Callers dominate the scene in square dancing, and it is difficult for a talented musician to stand or sit on the stage all evening and do a good job of playing without some praise. In nearly every other field of music, the musicians are at least recognized a time or two during a performance.

In square dance music, the musicians must not do anything that would clash with the caller's voice. In most bands, the musicians play a chorus or two; the singer sings, and the musicians play another chorus. This procedure is common, and the lead is generally alternated between several instruments. This procedure gives the band a change, if nothing else. In square dance music, the caller is calling throughout the entire dance, and the musicians are relegated to playing "fill in" and rhythm. This is one great reason why so-called "name" western bands cannot do a successful job of playing square dance music. In this type of band, the fiddler is generally very talented and is accustomed to playing his trickiest tunes for listening. Unfortunately, these tunes are not generally acceptable for square dance calling. The tempo is almost always very fast and the fiddle quite loud. The caller certainly cannot compete with this music. Most records of square dance music must through necessity be of this type, because when people are buying

records, they are LISTENING to the music. When dancers are square dancing, they are not consciously listening to the music, but to the caller. I believe that a lot of the really good calling music would not sell on records because it would not sound or listen as well as most recordings of this type. It must be realized, however that a good background is what the caller needs—not a strong melody to compete with his call. Popular singers of today certainly do not permit the orchestra to play melody when they are singing, and I see no reason why callers should permit the band to play melody when they are calling.

This brings up quite a problem when a caller or a band is releasing a record, because the record should have enough melody for the caller to learn the tune, and yet the beat should be strong enough to carry over the PA system when the caller is calling. My personal choice is more beat and less melody, but I have been criticized for this on my first recordings "Smoke on the Water" and "Lady of Spain." Others have said that they preferred the strong beat.

I would like to present a few of the hand signals that callers can use to direct their bands, but before doing so, I would like to point out that any caller who waves his arms and hands around while calling will find it very difficult to work with a band and use hand signals. Musicians cannot and will not pay any attention to a caller who is constantly waving his hands and arms around. If this type of caller does give a signal to the band, the chances are great that the band will miss the cue, due to the constant hand waving.

The following signals are used by most professional callers, and though no standard set of signals has been developed, it is hoped that some coordination can be achieved by the use of these signals.

Editor's Note: There will be one more article in this series by Pancho Baird. Ideas expressed herein are those of the author and we will welcome *your* opinions, too.

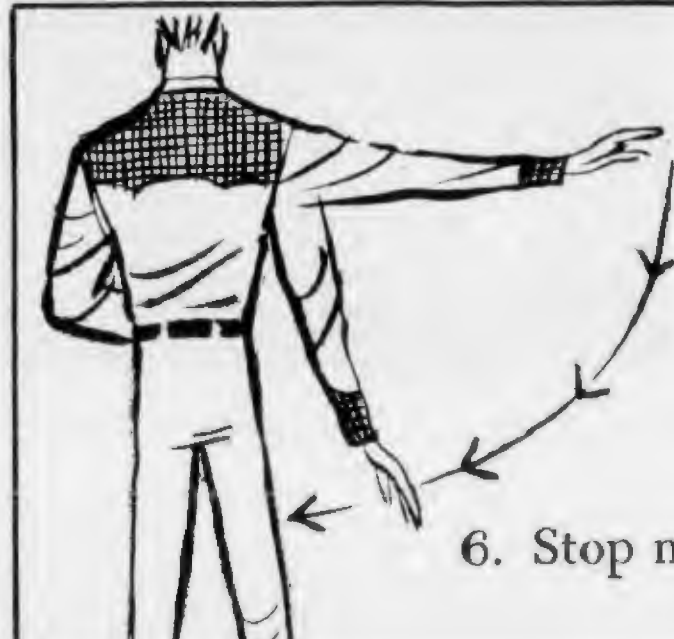
4. Music too weak



5. Tag line



6. Stop music.







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## ILLINOIS FEDERATION FESTIVAL

April 2nd was the date for the 4th Annual All-Illinois Festival of the Illinois Federation of Square Dance Clubs, which took place at the Silver Star Roller Rink at Mattoon, Ill. Host clubs from Mattoon were the Whirlaways, Sundowners, and Star Lighters. Festival Chairman was Frank Sullivan, assisted by Committee Chairmen Walter Camfield, Lee Sturgis, Howard Clark, Miriam Grey, Dr. L. W. Heim, Ordaneo Wright, Floyd Sakemiller, Frank Mayer, and Martin Trout.

## FINAL TOTALS—THIS YEAR—FOR MARCH OF DIMES

To wind up the compilation for the 1955 March of Dimes Square Dances, we'll give you the following figures:

Balance as reported in Sets in Order,

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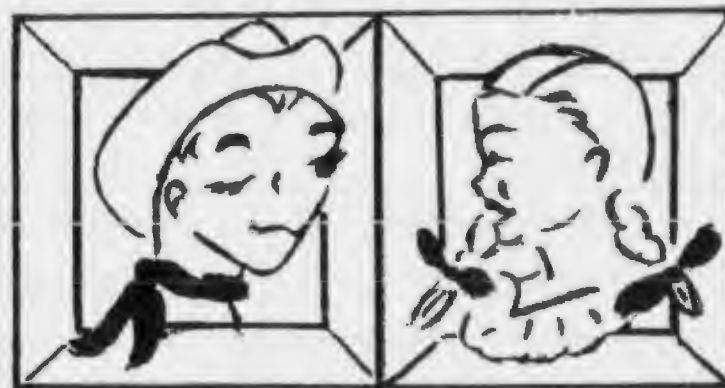
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## CALENDAR OF SQUARE DANCING EVENTS

- June 3-4-5—Cuzzin Louie's Jam-Bo-Ree.  
Carrizo Lodge, Ruidoso, N. M.
- June 3-4-5—4th Ann. Minn. Fed. Convention,  
Montevideo, Minn.
- June 4—2nd Ann. Lutherville-Timonium-Prom-  
enaders Jamboree, Elementary School, Route  
11, Towson, Md.
- June 4-5—2nd A-Square-D Catalina Holiday  
Avalon, Catalina Island, Calif.
- June 10—2nd Annual Council Jamboree  
Trail, B. C., Canada.
- June 17-18—7th Mile Hi Hoedown  
Senior H. S., Prescott, Ariz.
- June 25—Owens Valley Annual Barbecue and  
Dance, Bulpitt Park, Bishop, Calif.
- July 2-4—Fourth of July Square Dance Week-  
End, Beavers Bend State Park, Broken Bow,  
Okla.
- July 15—Loy Mem. Country Dance Festival,  
Univ. Athletic Field, Amherst, Mass.
- July 15-16—Square Dance Festival, Montana  
Univ. Field House, Missoula, Mont.
- July 30—Tucson Council Open Dance, Cata-  
lina Jr. H. S. Patio, Tucson, Ariz.
- July 30—Do-Si-Do Clinic and Dance, Needham  
School Gym, Durango, Colo.
- July 30—2nd Ann. Black Hills Hoedown  
Outside City Audit., Rapid City, S. D.
- Aug. 12-13—7th Ann. Festival  
Flagstaff, Ariz.
- Aug. 27—3rd Ann. Calico Ball, War Mem.  
Bldg., Trenton, N. J.
- Aug. 27—Lewis & Clark Sesquicent, Jamboree,  
Armory, Astoria, Ore.
- Oct. 28-29—Northwest Square Dance Conven-  
tion, Armory, Seattle, Wash.
- Oct. 29—Tucson Council Open Dance  
Mansfield Jr. H. S., Tucson, Ariz.

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# WHISPERING

By Muriel Nelson of Seattle, Washington

Record: Whispering, Decca 27001

Position: Closed dance position, man's back to center.

Directions for man, lady does counterpart.

Note: The dance as shown here appeared earlier in SETS IN ORDER. The composer originally intended "three quick steps turning **away from** partner to face RLOD" in meas. 10 (at \*).

## Measure

## Pattern

- 1-2** **Side, behind, side, and; cross, and, side, back;**  
Moving in LOD, step to side left, cross right behind left, step to side left and hold before crossing over in front with right and hold before stepping to side with left and behind with right.
- 3-4** **Side, behind, side, and; cross, and, side, touch;**  
Repeat measures 1-2 ending with weight on left and touching right by left.
- 5-8** Repeat measures 1-4 moving in RLOD.
- 9-12** **Ahead, and, step; and, turn, 2, 3; and, back, and, back; and back, 2, 3;**  
Take open dance position, step forward left and hold on the "and", step forward right and hold on the "and", then take 3 quick steps turning in \* toward partner to face RLOD. Continue moving in LOD stepping backward right, left, then quickly right, left, right.
- 13-16** Repeat measures 9-12 moving in RLOD, lady turns to face man on last 3 steps to end in closed dance position, man facing LOD.
- 17-20** **Forward, and, 2, and; quick, 2, 3, —; (Repeat)**  
Walk forward left, hold, right, hold, and quickly, left, right, left. Repeat, starting right.
- 21-24** **Step, and, step, and; step, back, step, swing; (Repeat)**  
In semi-closed position, both facing LOD and slightly towards center, step left, hold, right, hold, left, right behind left, left, swing right and turn slightly toward wall. Repeat on right and end in open dance position facing LOD.
- 25-28** **Step, and step, and; rock, 2, 3, pivot; (Repeat)**  
Step forward left, hold, step forward right, hold; rock forward and back with left, right, left, pivoting on L in toward partner to face RLOD. Repeat on R in RLOD, with man only pivoting to end to face LOD, lady remains facing RLOD.
- 29-32** **Forearm hold and; quick, 2, 3, —; step, and, step, and; turn your girl;**  
Hold right forearms and step around partner with left, hold, right, hold, and quickly, left, right, left. Repeat, starting on right, and on last 3 steps, turn lady right face under joined arms to end in closed dance position ready to start again.



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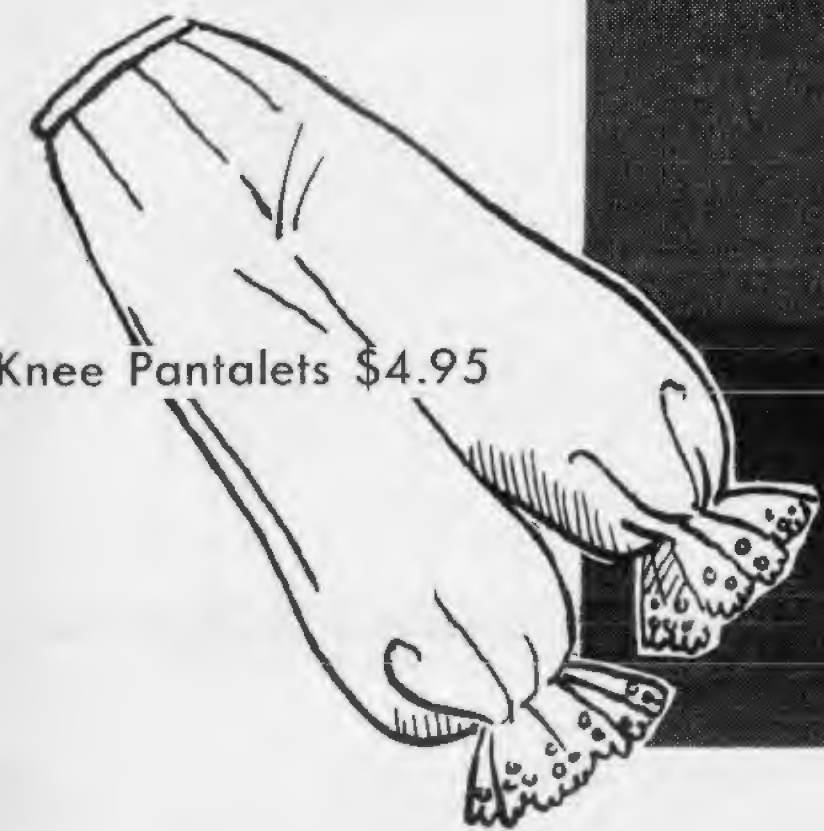


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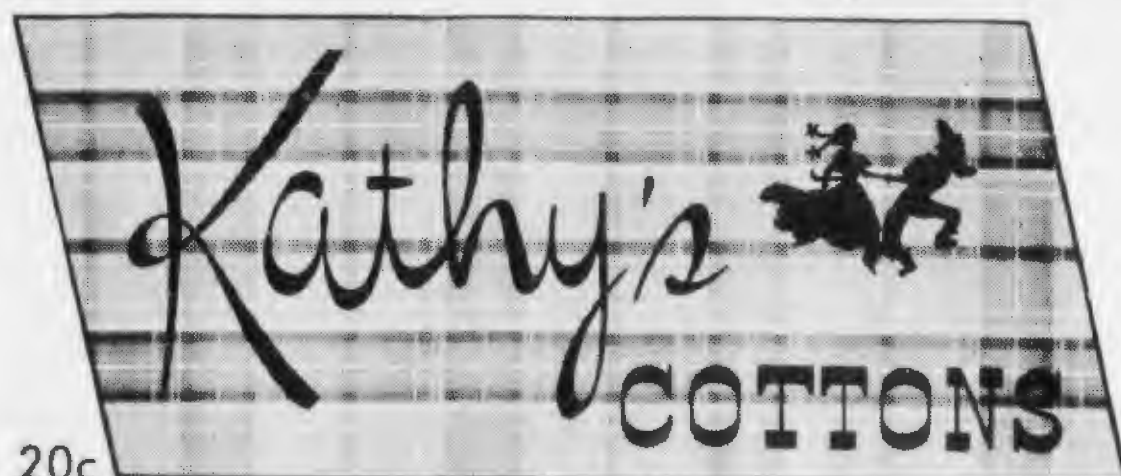


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